MONTANA ARTS COUNCIL
AN AGENCY OF STATE GOVERNMENT

Applying to the Montana Arts Council's
Artists in Schools and Communities Program

Get the Grant!

Your hosts:

Emily Kohring, Director of Arts Education
Kristin Han Burgoyne, Grants Director and Accessibility Coordinator

The Montana Arts Council is the agency of state government established to develop the creative potential of all Montanans, advance education, spur economic vibrancy and revitalize communities through involvement in the arts.

Through our Artists in Schools and Communities program, we provide access to high quality arts education in order to develop the full creative potential of all Montanans.

First, the good news!

You don’t have to be an expert to write this grant!

A list of people who write AISC grant proposals:

- Teachers
- Principals
- PTO Presidents
- Board members
- The parent who volunteered in a moment of weakness/guilt/insanity
- Artists
- SOMETIMES, a professional grant writer

And more good news!

The MAC staff is here to help you!

A list of people who are eligible to receive technical assistance and draft reviews of AISC grant proposals from MAC staff:

1. EVERYBODY!*

*BUT YOU CAN'T WAIT UNTIL THE LAST MINUTE, WE DO NEED YOU TO PLAN AHEAD, WE WILL DISCUSS . . .

What we will cover today:

1. Project planning
2. Collaborating with an artist
3. Using our online grant management system
4. Writing your grant narrative
5. Building a budget that works
6. Top tips for getting the funding

Important definitions

- The SPONSOR: the organization applying for AISC funding
- The ARTIST: the *professional* the sponsor is bringing in to provide the arts learning for the funded project. The artist may be an individual teaching artist, group or organization.
- MAC provides funding for the project to the SPONSOR organization.
- The SPONSOR contracts and pays the ARTIST to provide the arts learning for the project.

Project Planning

"Failing to plan is planning not to get funded."—A wise person

1. READ THE GUIDELINES. PAUSE. READ THEM AGAIN.

2. DETERMINE IF YOUR ORGANIZATION IS ELIGIBLE.

3. DETERMINE IF YOUR PROJECT WILL MEET OUR PRIMARY CRITERIA:

   Participants learn the fundamental skills and knowledge of an art form through hands-on, participatory learning.

Planning your project

DO NOT PROCEED UNTIL YOU HAVE ANSWERED THE FOLLOWING VERY IMPORTANT QUESTIONS!

Big Question #1

What do you want your group of learners to KNOW and be able to DO in an artistic discipline at the end of your project?

"Students will create artwork in the media of photography, street art and recycled art."

"Through extended and in depth work with a professional dancer and choreographer, students will learn to be present in their bodies and to express themselves physically, gaining an understanding and awareness of how dance can communicate meaning."

Big Question #2

Who is the best available artist or arts organization to deliver the skills and knowledge to your community?

Two choices here:

1. I know an artist I want to work with, and I will start collaborating with them immediately to plan this project!

2. I don't know an artist, but I can use MAC's Artists in Schools and Communities Registry as a starting point.

Big Question #3

How will your group of learners, and your community, benefit from this project? In other words, why does your project MATTER?

What would be the consequences for your school or community of NOT receiving funding for this project?

Big Question #4

What resources do you have already to do the project? What resources do you lack?

Some things to consider: artists, support personnel, space, equipment, art supplies, transportation and TIME.

Big Question #5

What will success look like?

Once you have your vision of success fully formed, you are ready to start writing your grant . . . Almost.

Talk to your Artist! Then talk some more!

Things the sponsor and the artist should agree on in advance:

- The goals and vision for the project
- The location of the project
- The schedule of the project
- How the project will be assessed/evaluated
- The artist fee
- The expectations for artistic product at the end of the project
- Most important—how the artist and sponsor will regularly communicate

Relationships, relationships, relationships

The relationship you build with the artists you engage will make or break your project.

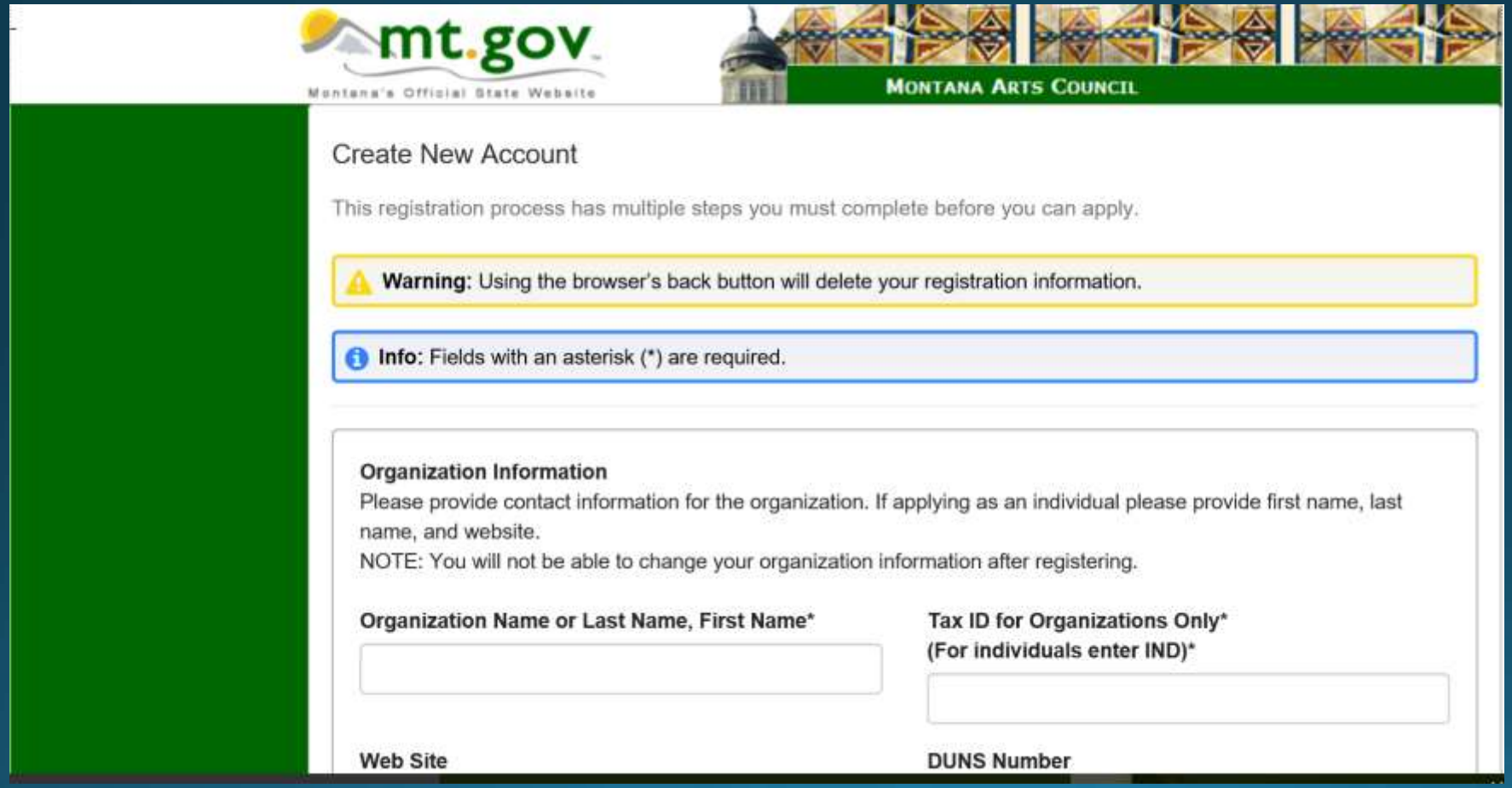
The first day of your project should not be the first time you meet!

Invest time in the planning process, and in the relationship with your artist. It benefits your grant application and, more importantly, it benefits your learners.

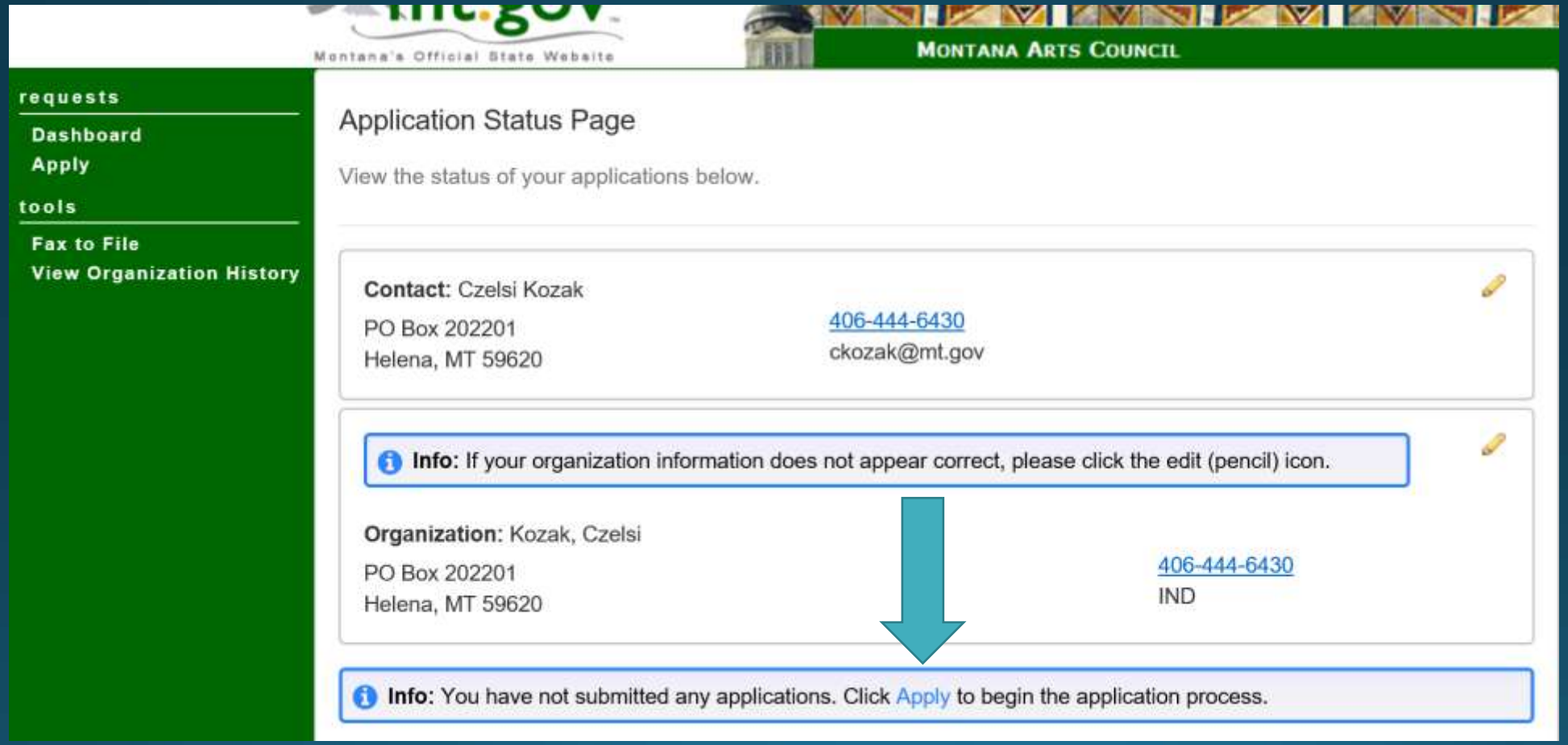
Tackling the Application

Step one: Register!

Create a new account, if first-timer



Your Dashboard



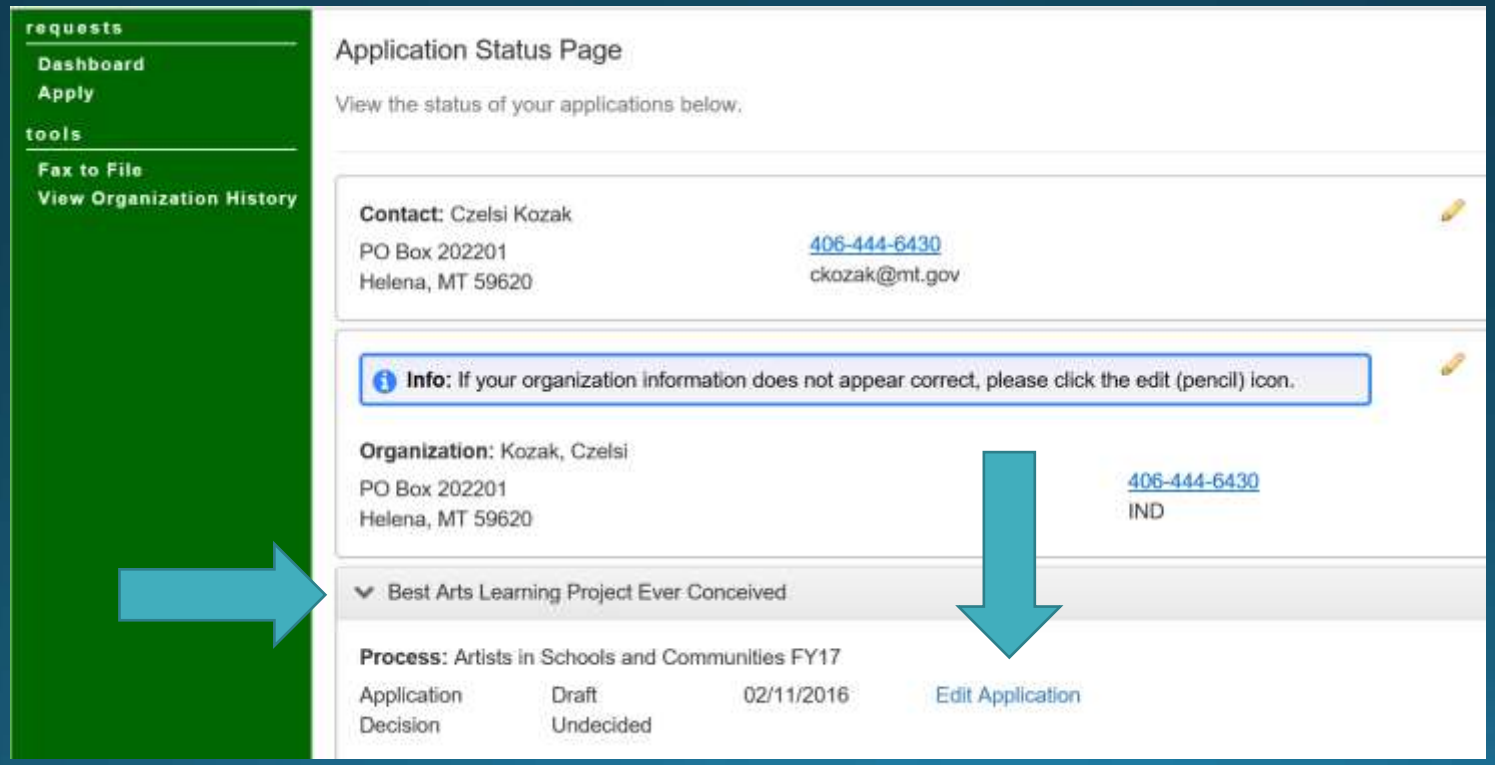
Choose your application

1. Arts Learning in Glassblowing
2. Arts Learning Partner
3. Artists in Schools and Communities—this will be MOST of you.
4. Artists in Schools and Communities Special Projects

Each category is described thoroughly in the guidelines, but if you are confused, ask us! If you begin an application in the wrong category, you will have to start over.

Start your application

Once you have filled in any field on the application, it will always show up on your dashboard until you are ready to submit.



More definitions

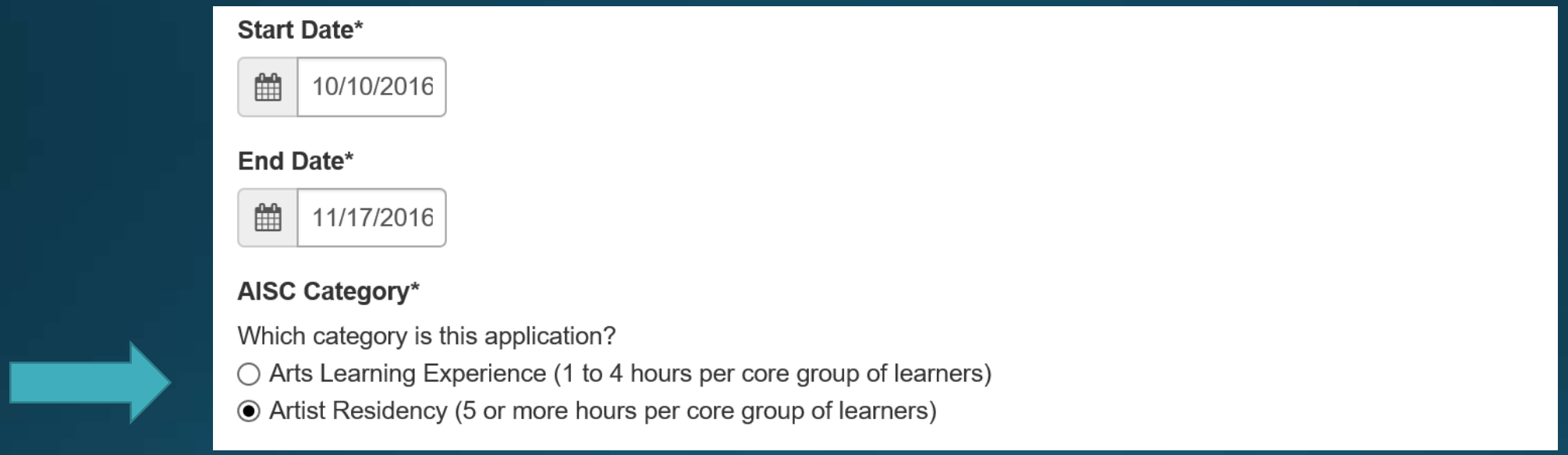
- **Arts Learning Experience:** Arts learning projects in any discipline lasting from one to four hours with a **core group** of learners.

  An arts learning experience may include a performance by the artists, but it must include a hands-on, participatory experience for the learners before or after.

- **Artist Residency:** Five or more hours of hands-on, participatory instruction for each **core group** of participants with the same teaching artist(s).

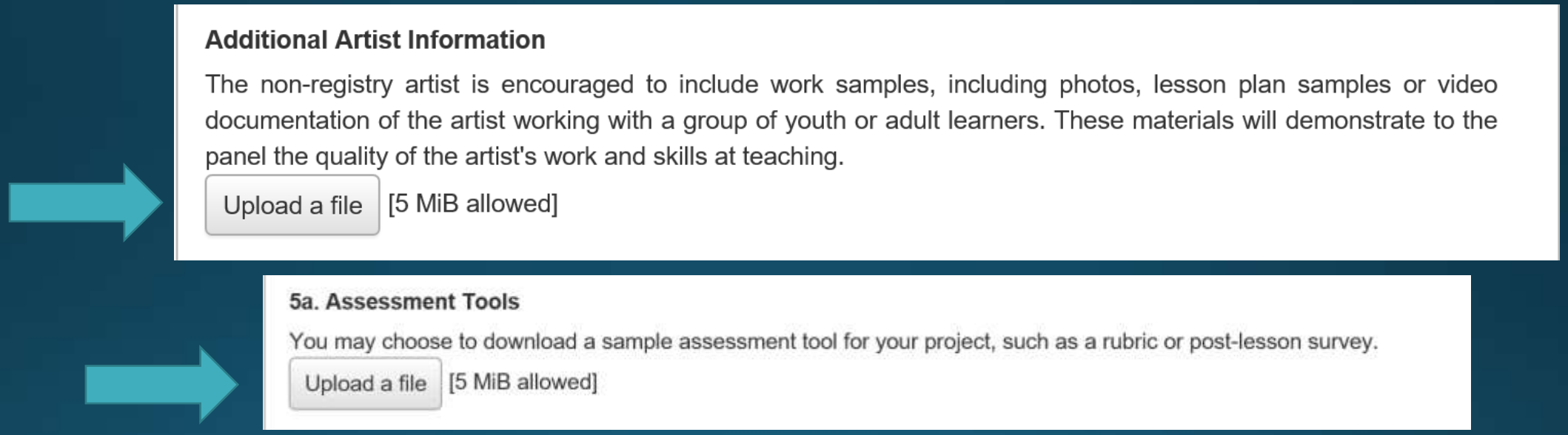
- **Core Group**: No more than 30 participants at a time engaged in hands-on learning activities with an artist or arts organization.

The AISC application will ask you to choose if which category your project falls under:



Pro Tip #1

Assume the grant panel knows **absolutely nothing** about your organization, your artist, and your project.



When you have the opportunity to offer them additional information, do it.

Pro tip #2:
Read the directions. Pause. Read them again.

Authorizing Official (principal, superintendent, director, staff person)
I/We do hereby certify that all figures, facts and representations made in this application, including all exhibits and attachments made a part of this application, are true and correct to the best of my/our knowledge and belief. I/We certify that we have read and accept the Terms and Conditions.

Authorizing Official (principal, superintendent, director) Signature

Date:
Authorizing Official Name:
Organization Name:

Whoops!

This is part of the Signature Page, it's an important legal document. We often have to send it back to the applicant, because it is not complete.

Pro Tip #3: Don't use weird programs!

You will have to upload several items to this application. Our state computers like:

- ☺ Microsoft Word Documents
- ☺ Microsoft Excel Documents
- ☺ PDF Documents
- ☺ JPEGs for photos only—don't send us a JPEG of your budget!

If we can't open it, we will send it back to you to fix!

Pro Tip #4: Word is your friend.

- Write and edit the answers to your narrative questions in a Word document, then cut and paste them into the grant interface.

1. Because you might forget to hit SAVE.
2. Because you might use your answers again in other grant applications.

Your narrative questions

1. Clarity of project

   What is the project?

2. Clarity of mission

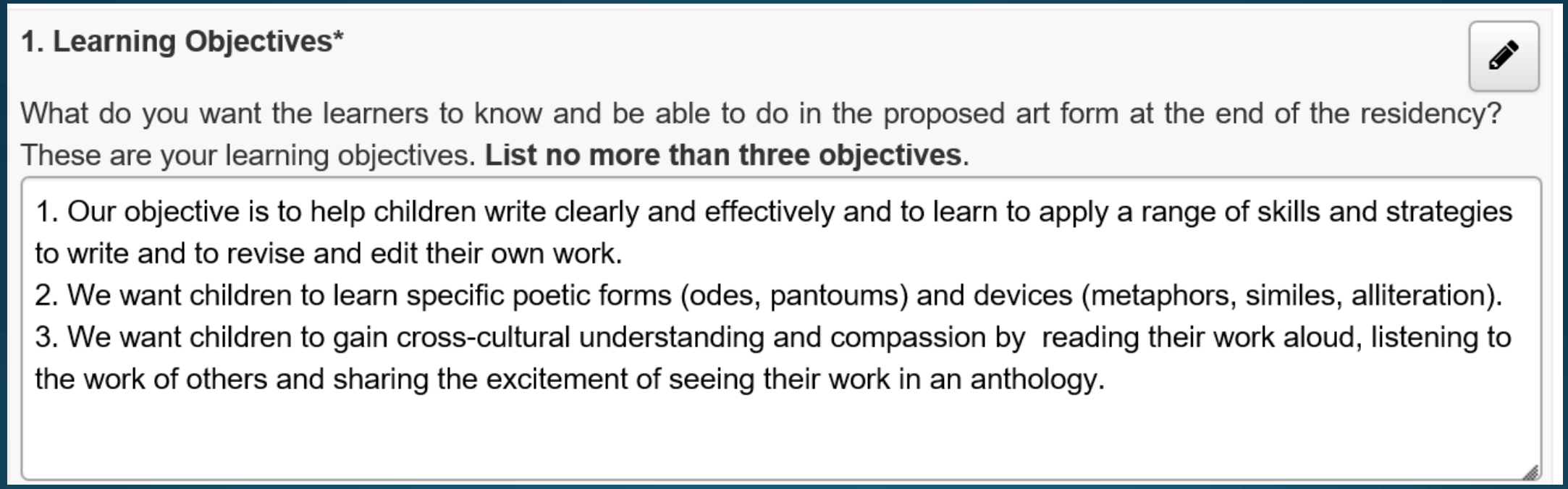
   Why does the project matter?

"The long answer is not always the best answer." Another wise person

Five mistakes people make in their AISC grant narrative

1. Defining vague goals and outcomes
2. Using too little detail when asked for a detailed project description
3. Answering a question that is not being asked
4. Repeating yourself to fill up the space
5. Allowing spelling and grammar mistakes

A good answer:



1. Learning Objectives*

What do you want the learners to know and be able to do in the proposed art form at the end of the residency? These are your learning objectives. **List no more than three objectives**.

1. Our objective is to help children write clearly and effectively and to learn to apply a range of skills and strategies to write and to revise and edit their own work.
2. We want children to learn specific poetic forms (odes, pantoums) and devices (metaphors, similes, alliteration).
3. We want children to gain cross-cultural understanding and compassion by reading their work aloud, listening to the work of others and sharing the excitement of seeing their work in an anthology.

Clear, concise and addresses specific learning goals in the artistic discipline (poetry writing). This project was funded.

Same question, another answer:

- What do you want the learners to know and be able to do **in the proposed art form** at the end of the residency? These are your learning objectives. List no more than three objectives:
- *"1) To provide students with core values to be implemented during the program and applied throughout their every day life. These values include: respect for oneself, other and the space, Actors say "yes!" which encourages students to take chances, opening up new possibilities and to find joy in the stage and life; 2) be introduced to basic theatrical skills; and 3) to learn the educational component of each play. For example, the play that will be used for the 2015-2016 school year will focus on the solar system. "*

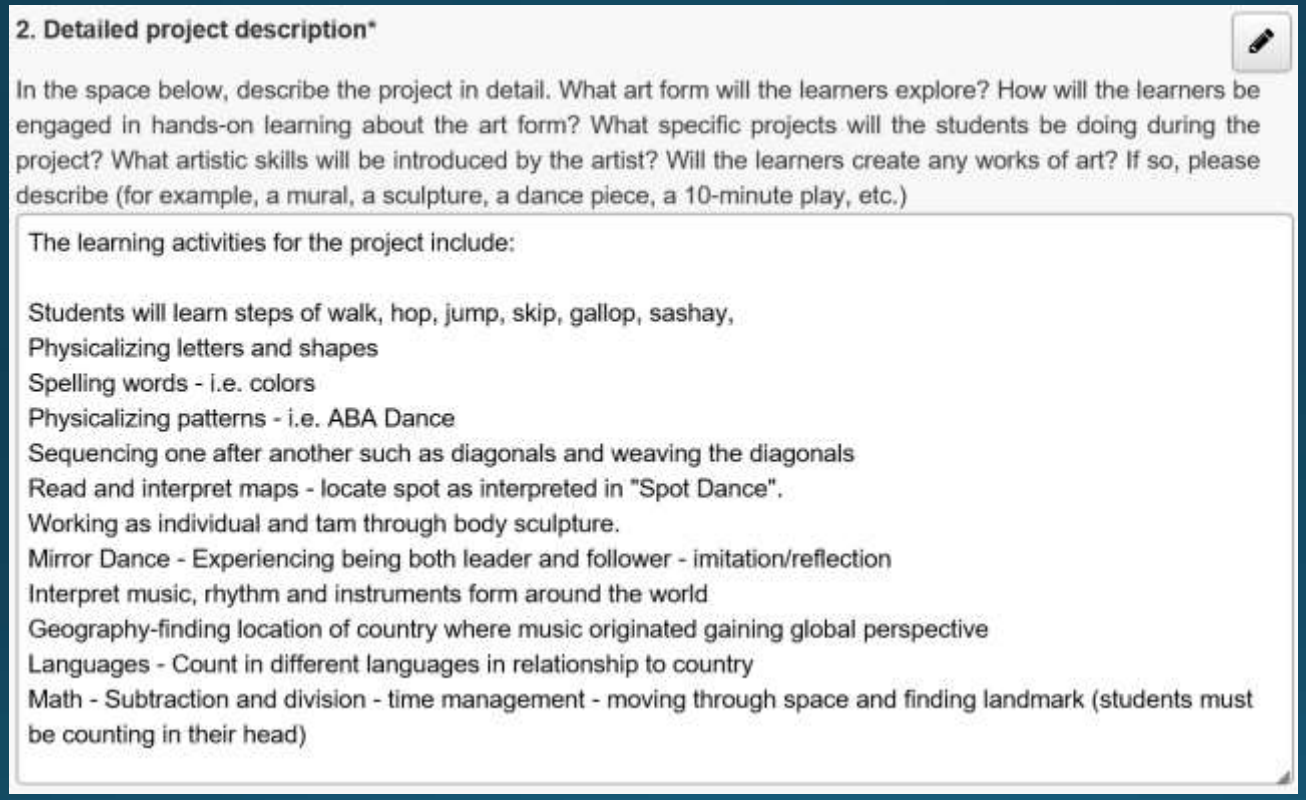
So, what's wrong with that answer?

- The applicant did not address the question being asked.
- Did not address what knowledge students will gain in the art form beyond "basic theatrical skills."

Remember the primary criteria for funding is:

Participants learn the fundamental skills and knowledge of an art form through hands-on, participatory learning.

Detailed project description--with no detail:



2. Detailed project description*

In the space below, describe the project in detail. What art form will the learners explore? How will the learners be engaged in hands-on learning about the art form? What specific projects will the students be doing during the project? What artistic skills will be introduced by the artist? Will the learners create any works of art? If so, please describe (for example, a mural, a sculpture, a dance piece, a 10-minute play, etc.)

The learning activities for the project include:

Students will learn steps of walk, hop, jump, skip, gallop, sashay,
Physicalizing letters and shapes
Spelling words - i.e. colors
Physicalizing patterns - i.e. ABA Dance
Sequencing one after another such as diagonals and weaving the diagonals
Read and interpret maps - locate spot as interpreted in "Spot Dance".
Working as individual and tam through body sculpture.
Mirror Dance - Experiencing being both leader and follower - imitation/reflection
Interpret music, rhythm and instruments form around the world
Geography-finding location of country where music originated gaining global perspective
Languages - Count in different languages in relationship to country
Math - Subtraction and division - time management - moving through space and finding landmark (students must be counting in their head)

This is a list of activities, but it is not a clear and concise answer to the question that is being asked. Write for panelists who know nothing about you, your artist and your project!

A great answer to a very important question that often gets blown:

5. Minimizing Barriers*

How have you created ways to minimize barriers so that a diverse group of people can access this opportunity? Barriers might include: physical, intellectual, emotional, geographic, cultural, age, and/or economic. Examples of adaptations for all art forms are available by CLICKING HERE

In keeping with the principles of Universal Design for Learning, all lessons and learning content are presented in multiple modes: through demonstration, oral presentation, visual sample; any means that will accommodate all individuals' learning styles and abilities. All materials and tools used in the classroom will allow for adaptation by participants requiring such modifications to create their art. The teaching artist is trained in adapting or modifying tools (e.g. pencil or brush grips) and use of techniques that allow for least restrictive support for children with disabilities. Lessons are designed to challenge all learners at their levels of ability, particularly in multi-grade classrooms. Children will be encouraged to explore alternative ways of using materials to alleviate frustration and to explore way that allow enjoyment, learning, and success in art making.

Further, in most cases, our project visits the communities and schools we serve; schools needn't meet the budgetary and scheduling challenge of transporting students. This commitment reduces both the geographic and economic barriers that typically prevent these schools and their students from experiencing art education.

The question that loses people their grant:

Our panelists are looking for a thoughtful process to assess student learning—how will you know the students have learned what you wanted them to learn? Spend time on this answer!

Don't skip this!

5. Assessment of Participant Learning*

How will you assess participant learning and understanding during the project? How will you know students have gained the knowledge and skills in the artistic form listed as your three objectives in Question #1 above? Describe the specific tools will you use to measure participant learning (tools may include reflective questioning or writing, student pre-or post-surveys, portfolios, rubrics, writing samples or photo/video documentation of the process and the works of art created).

[3,000 characters left of 3,000]

5a. Assessment Tools

You may choose to download a sample assessment tool for your project, such as a rubric or post-lesson survey.

Upload a file [5 MiB allowed]

Your Budget

C. Budget

Click here to download the Artists in Schools and Communities budget form. Save the completed budget form to your desktop. You will upload the completed form to your application below.

Upload the completed budget form*

Click on the button below to upload your Artists in Schools and Communities completed budget form.

Upload a file [2 MiB allowed]

Part 1, Expenses

The panel will expect the largest line item to be for Artist Fees.

State travel rates can be found on our website

Facilities rental can only be for space outside the Sponsor's facility

Art supplies can only include items you have to buy SPECIFICALLY to execute this project (can also be musical instruments, costumes, props, etc).

Expense		Amount
1	**Fees for Artists**	
	Detail 4 classrooms x 5 sessions @ $60/session	1,200
	Detail Artist planning fee	300
	Detail:	
2	**Travel, Lodging, Meals for Artists**	
	Travel (http://art.mt.gov/travelrate.asp) or commercial transportation	
	Detail roundtrip Billings to Anytown, 352 miles @ .54	190
	Detail:	
	Detail:	
	Lodging ($12.00 per night for un-receipted lodging)	
	Detail 5 nights @ $89/night	445
	Detail:	
	Detail:	
	Meals (In-State: $5.00-Breakfast, $6.00-Lunch, $12.00-Dinner; Out of State $7.00-Breakfast, $11.00-Lunch, $23.00-Dinner)	
	Detail 5 days @ $23/day	115
	Detail:	
	Detail:	
3	**Facilities rental (cannot be Sponsor's facility)**	
	Detail:	
4	**Art supplies specific to proposed project (must provide receipts in final report)**	
	Detail Clay and clay tools, paints, etc.	750
	Detail:	
	Detail:	
	Detail:	
	Total Cash Expenses	**$3,000**

Part 2, Income

This grant requires a 1:1 cash match.

Your cash match can be:

- Admissions or registrations
- Other grants you receive
- Income from fundraisers
- Funds committed from the school or organization budget

Income		Amount
1	**Admissions or Registrations**	
	Detail:	
2	**Funding received**	
	Detail Anytown PTO grant	500
3	**Funding anticipated (must be documented in final report)**	
	Detail Fall Art to Remember Fundraiser	500
4	**Applicant Cash**	
	Detail School visual arts budget	500
5	**Other**	
	Detail:	
	Detail:	
	Detail:	
6	**Artists in Schools and Communities grant request (50% or less of total revenue)**	1,500
	EXCEPTION: If you are a first-time applicant or a Class C school, your match is only 1/3.	
	Total Cash Income	**$3,000**
	I am a first-time applicant or a Class C school: No	

First-time applicants and Class C schools can use a 1:2 match, ask us if you are not sure!

Budget beware:

1. Your project budget must balance.

	Expense	Revenue	Difference
Project Balance (expense and revenue must be the same figure)	$ 3,000	$ 3,000	$ -

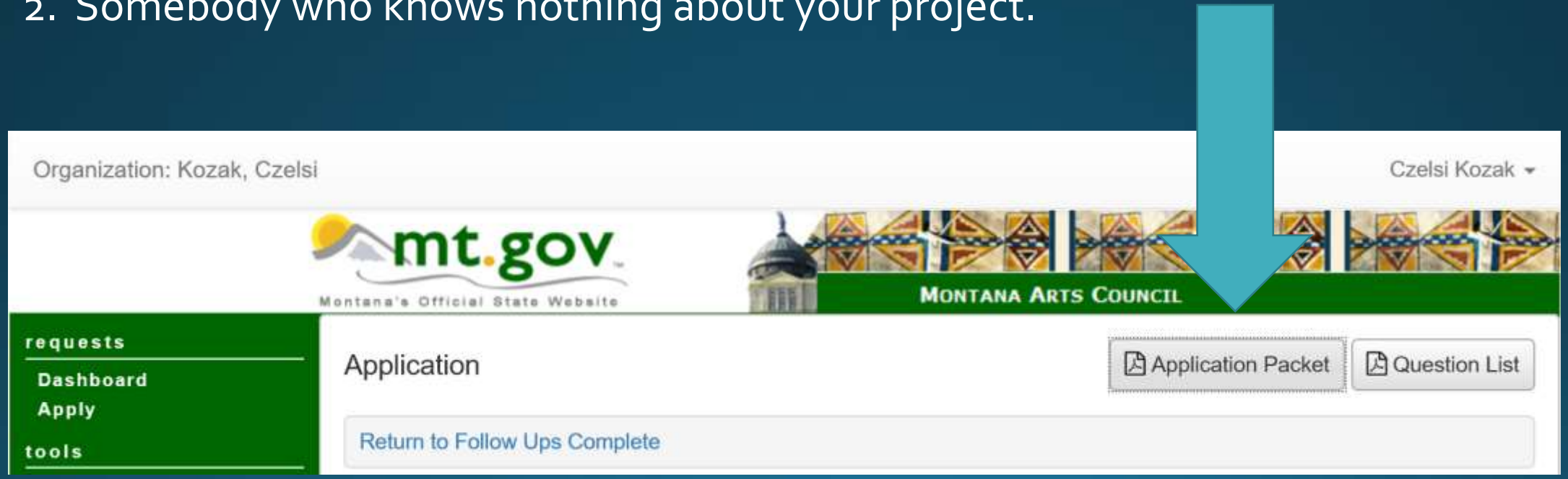
2. You cannot use federal funds as your match—this would include Dept of Ed money and NEA funding.

3. Use the detail lines. Like your narrative, success is in the details.

Before you hit SUBMIT

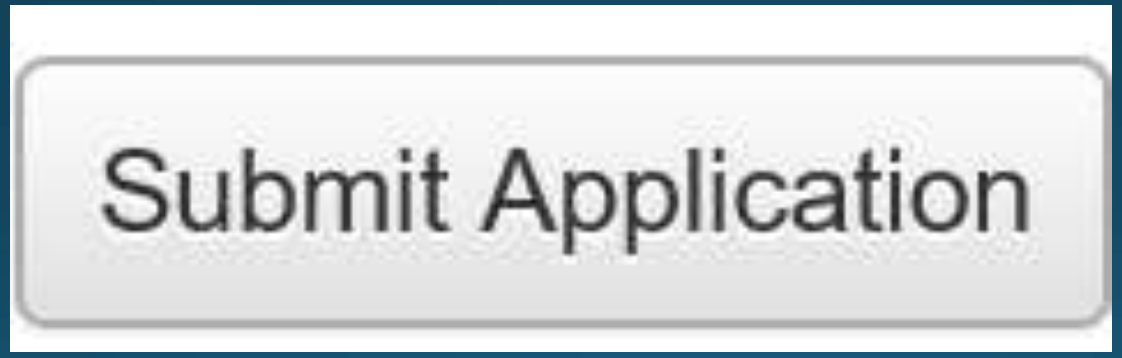
Print a PDF copy of your entire application. Give it to two people:

1. Somebody who is a better proofreader than you.
2. Somebody who knows nothing about your project.



No spelling mistakes? No grammar errors?

Your project makes sense to a person who knows nothing about it?



Good job. You did it!

What happens after I submit?

1. MAC staff reviews your grant application to make sure all the pieces are there before it is sent to the panel.

2. Our AISC grant panel will tentatively meet online on Thursday, May 12 to make recommendations for funding.

3. The Montana Arts Council will review the recommendations, and based on available funds, they will approve and ratify FY17 AISC grant awards at a meeting on June 11, 2016.

How is my application reviewed?

The panel assesses each application on four criteria reflected in the narrative questions:

1. Artistic and educational merit
2. Planning, implementation and evaluation
3. Management and budget
4. Community involvement and access

Applications are ranked by category on a point scale from highest to lowest.

The panel is not a mystery!

- The panel is comprised of members of MAC's arts education subcommittee and arts education experts around the state
- The panel is a public meeting, and you will be sent instructions on how to join before the meeting happens
- You may request your written notes on your application after the panel takes place

MAC is here to help

1. Call or email us to get your questions answered anytime before the April 4 deadline.

2. Get a draft review! You must request this no later than

   MONDAY, MARCH 21

Our job is to get you to the point where the panel says yes! Use us!*

*but not at 3:30 pm on April 4, you know what they say about failing to plan . . .

Questions?

Artwork by Swan River School students in an AISC Artist Residency led by Jan Lord, 2015-2016

Contact us

- Emily Kohring, Director of Arts Education
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  (406) 444-6522

- Kristin Han Burgoyne, Grants Director and Accessibility Coordinator
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http://art.mt.gov